



Music at Convocation Hall

Music at Convocation Hall I

Stephen Bryant, violin
Dianne New, violin
Sue Jane Bryant, viola
Tanya Prochazka, cello
with
Janet Scott-Hoyt, piano

Sunday, November 25, 2007

2:15 pm *Pre-Concert Introduction*
by Dr David Cook
Convocation Hall

3:00 pm *Concert*



Convocation
Hall

Arts Building
University of Alberta



UNIVERSITY OF
ALBERTA

Program

Some Aspects's of Hintrik's Funeral March, Op.19 (1969) Aulis Sallinen
(String Quartet No. 3) (b. 1935)

String Quartet in E-Flat Major,
Op.127 (1823-1824) Ludwig van Beethoven
Maestoso; Allegro (1770-1827)
Adagio, ma non troppo e molto cantabile
Scherzando vivace
Finale

Intermission

Minuet for String Trio (1994) Alfred Schnittke
(1934-1998)

Piano Quartet (1988) Alfred Schnittke
Allegro

Quintet in F Minor for String Quartet
and Piano, Op. 34 (1861-1864) Johannes Brahms
Allegro non troppo (1833-1897)
Andante, un poco Adagio
Scherzo
Finale

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Program Notes

Written by Melaena Grierson

Aulis Sallinen (b.1935)

Finnish composer, Sallinen was born in Salmi on the shores of Lake Ladoga, which became a part of the Soviet Union in 1944. His early musical background focused on violin and piano, both jazz and classical. He studied at the Sibelius Academy, where he later became a faculty member. His compositional output was initially sparse, but increased greatly after he received a "Professor of Arts for Life" position from the Finnish government, which allowed him to spend all of his time composing. He has composed many large scale works such as symphonies and concertos, and is perhaps best known for his operas. Since 2001, he has been increasingly interested in music for solo instruments.

Some Aspects of Hinrik's Funeral March (String Quartet No.3), Op. 19 (1969)

This is one of Sallinen's most widely performed compositions. Having received an invitation from the Swedish State Concert Board to present music in Swedish schools, Sallinen wrote this work with the conjoint ideas of accessibility and transformation. The musical theme provides the title: It is based on a popular Finnish fiddle tune called "Peltoniemi Hinrik's Funeral March". The tune, played without vibrato and by two violins with dissimilar bowing, suggests distance and multiple performers. The piece culminates in an excited manner with a dissonant climax.

Ludwig van Beethoven (1770–1827)

Although Beethoven is known indisputably as a composer, he was in his own lifetime also a noted performer and improviser. His compositional style is rooted in the classical thought of composers such as Haydn, with whom he studied, and forms a bridge to the Romantic era where he in his turn exerted great influence over later composers. His music can be divided into periods that roughly correspond with his personal life; in early periods, he mastered and gained control over established styles; the middle period marked the introduction of music in the heroic vein; and the late period saw his most complex and personal innovations, as well as a newfound interest in folk song and melody.

String Quartet in E flat major, Op. 127 (1823–1824)

This work represents the first of Beethoven's late quartets, which came about as a result of an entreaty and commission by Prince Nicholas Galitsin of St. Petersburg. In the first movement, we hear a recurring Maestoso that pervades the sonata form. The second movement, in the subdominant key of A flat major, is a set of six variations. The angular theme of the third movement is stated by the cello and then inverted by the violin, and the second section features recitative-like octaves on the viola and cello. The finale is written in sonata form, with two contrasting subjects and a discordant passages with open fifths. The coda features the main theme, restated in an extended and lyrical manner.

Alfred Schnittke (1934 – 1998)

Born to a Jewish family in Engels in the Volga-German Republic of the Soviet Union, Schnittke studied composition at the Moscow Conservatory. Frail and sickly for much of his life, and often a target of persecution by the Soviet regime, his output is perhaps surprisingly large.

A convert to Christianity, Schnittke's works show influences of his devout mystic beliefs. His early compositional style was influenced by Shostakovich, and later by the serialist technique, but eventually settled into a style that he labelled "polystylistic". This was a syncretic form in which he initially juxtaposed, and in later years blended together, elements of different idioms from the past and the present. As his health deteriorated towards the end of his life, this polystylistic approach was supplanted by a more bleak and withdrawn compositional style that can be seen in his works as early as 1989. Schnittke was also a notable composer of film music, and is quoted as saying that his goal was to unify serious and light music.

Minuet for String Trio (1994)

This Minuet was written as an encore for the first performance of Schnittke's *Concerto for Three*.

Piano Quartet (1988)

This piece is based on thematic material from an incomplete quartet written by Mahler at age 16. Commissioned by the Kuhmo Chamber Music Festival, this piece is dedicated to Oleg Krysa. An orchestrated arrangement of this work was used in the second movement of Schnittke's Fifth Symphony.

Johannes Brahms (1833–1897)

Brahms composed in a wide variety of forms, consisting of numerous songs in the German Lied tradition, four massive symphonies, assorted symphonic works such as overtures, serenades, and variations, and works for piano, including the famous *Hungarian Dances*, as well as his 24 chamber music works. At the time when Brahms was embarking on his career as a composer in the 1850s, chamber music was beginning to enjoy a resurgence of activity in Vienna, and both the field of chamber players and the number of performances increased significantly between the 1860s and 1890s. As both composer and accomplished musician in his own right, Brahms frequently participated in public performances of his chamber music.

Stylistically, Brahms is very much a product of the late Classical period, and his compositions draw from the music of Schumann, Schubert, and Beethoven. In his own day, Brahms was regarded by some as Beethoven's successor due to his adherence to Classical idioms, which also caused him to be perceived in some circles as an opponent to the new tonalities of Wagner and Liszt. As an individual, Brahms was a perfectionist, and destroyed many of his early works and rough drafts, which are now irrevocably lost.

Quintet in f minor, Op. 34 for String Quartet and Piano (1861–1864)

Brahms wrote and revised this work over three years, rewriting it multiple times with different scorings. The opening movement, in tight sonata form, begins with a dramatic theme stated in unison by the violin, cello, and piano, then repeated by all the instruments. The lyrical complementary theme counterbalances the first, and the recapitulation closes the movement with a wave of sound. The second movement, with its gentle Schubertian melody, contrasts sharply with the electrifying Scherzo, which offers its own internal contrasts with three different motivic elements. The finale, slow to open and deeply chromatic, concludes the work in a tragic tenor.

Stephen Bryant is a violinist known for his enthusiasm and passion for music. He was born in Long Beach, California and studied violin in Southern California with Vera Barstow, Pavel Farkas and Paul Shure. Stephen was Concertmaster of the YMF Debut Orchestra under Calvin Simmons and a member of the Los Angeles Chamber Orchestra under Neville Marriner.

In Canada, Stephen was Principal Second Violin of the Edmonton Symphony for ten years before joining the Calgary Philharmonic Orchestra violin section, where he performed as Assistant Concertmaster for four seasons. In 1998-99, Stephen ventured to Asia to perform in the Malaysian Philharmonic Orchestra's inaugural season as Principal Second Violin under Music Director, Kees Bakels. He also performed in the Sydney Symphony Orchestra in 2000/01 season as Principal Second Violin under Edo deWaart.

Presently Stephen is in his fourth season with the Seattle Symphony Orchestra. Stephen has formed chamber music ensembles in each of his places of residence, from the Ysaye Quartet of Los Angeles to the Debut Quartet in Edmonton which participated in the 1986 Banff International String Quartet Competition. He organized and performed concert series in Edmonton for Alberta College, in Calgary for the Instrumental Society, and in Banff for the Banff Centre for the Arts. Presently he is leader of the Beau Quartet which has recorded two cds with Arktos Recordings. Each year the Beau Quartet presents a series of concerts in the Grand Canyon as part of a river raft trip, performing in some of the world's most beautiful natural amphitheatres.

In the many summers that Stephen studied at the Banff Centre for the Arts, he performed in the master classes of Lorand Fenyves, Lillian Fuchs, Karen Tuttle, Thomas Rolston, Menachim Pressler and Janos Starker.

As soloist, he has performed with the Edmonton Symphony, Calgary Philharmonic and Malaysian Philharmonic Orchestras.

In Seattle, Stephen has performed with the St. Helens String Quartet, Seattle Chamber Players, and the Metropolitan and Beau Metro String Quartets.

Sue Jane Bryant, violist, was born in New York and raised in the San Francisco Bay Area. Sue Jane studied violin in Los Angeles with Kenneth Goldsmith, Glenn Dicterow and Manuel Compinsky, who interested her in playing viola. She is a graduate of California State University at Fullerton with a Bachelor of Music in Performance. In Los Angeles she was a member of the YMF Debut Orchestra, Pasadena Chamber Orchestra and Ysaye Quartet. As a member of the Edmonton Symphony Orchestra, she performed two seasons as a violinist, and the following eight seasons as a violist. In 1989 she became a member of the Calgary Philharmonic Orchestra and held the position of Assistant Principal Viola to 2003. In 1998, Sue Jane performed as Sub-Principal Viola with the newly formed Malaysian Philharmonic Orchestra during their inaugural season under Music Director Kees Bakels.

Sue Jane has a wealth of chamber music experience extending from the Los Angeles based Ysaye Quartet, to the Debut Quartet in Edmonton which participated in the 1986 Banff International String Quartet Competition. Presently, she is violist of the Beau Quartet which has released two cds of the quartets of Sibelius and Nielsen, and quartets of Alberta composers Andrix and Bachmann on the Arktos label.

At the Banff Centre for the Arts, Sue Jane has performed in the master classes of Lillian Fuchs, Karen Tuttle, Martha Strongin-Katz, Kim Kashkashian, Janos Starker and Thomas Rolston. As soloist with the Edmonton Symphony she has performed the Mozart Sinfonia Concertante with her husband Stephen, violinist, and the Brandenburg Concerti no.3 and 6 with both the Calgary and Malaysian Philharmonic Orchestras.

Since moving with her family to Seattle, Sue Jane has performed with the Seattle Symphony, Soundbridge Young Composers Series, Pacific Northwest Ballet, Seattle Chamber Players, the Oregon Symphony Orchestra, Vancouver Symphony Orchestra, and the Beau Metro Quartet.

Dianne New joined the Edmonton Symphony Orchestra at the age of 18 and has been Principal Second Violin since 1988. Born and raised in Edmonton, Dianne started the violin at the age of three, in the first year of the Talent Education (Suzuki) Program, with Yoko Wong, and then continued her studies with Thomas Rolston and Randal Shean. She has had masterclasses with such teachers as Rodney Friend, David Zafer, Franco Gulli and Lorand Fenyes.

Dianne has been concertmaster of the Arden Ensemble of St. Albert, the Canadian Touring Company of Phantom of the Opera, the Congress of Strings under James DePriest, and the National Youth Orchestra under Rudolf Schwarz. As a soloist she has worked with conductors such as Franz-Paul Dekker, Ivars Taurins and William Eddins.

Highly respected as a chamber musician, Dianne has performed and been broadcast all over North America. Most recently she was a featured musician at Alberta at the Smithsonian in Washington DC, where she performed at the Kennedy Center, the Canadian Embassy, and the Opening Night Gala. As part of the Alberta Scene in Ottawa she played in the Shnittke Piano Quintet with the Brian Webb Dance Company. And as a member on the Debut String Quartet Dianne participated as a finalist in the Banff International String Quartet Competition.

Dianne has been featured in the CBCs Wednesday@Winspear series, U of A Encounter series, the Edmonton New Music Festival, and with the Alberta Baroque Ensemble and the Edmonton Symphony. But one of her greatest joys have been playing string quartets in the many natural concert halls of the Grand Canyon with the musicians gathered here tonight.

Professor of cello, chamber music, conductor of the Academy Strings and University Symphony Orchestras and Head of the String Department at the University of Alberta, Canada, cellist **Tanya Prochazka** (nee Hunt) is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres, Milton Schlosser and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In March, 2004 Tanya performed the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra, with conductor Glen Fast. In October 2004 she joined violist Rivka Golani in another world premier performance of Malcolm's Forsyth's new Double Concerto for viola, cello and orchestra, with the Edmonton Symphony Orchestra. She also performed the Brahms Double Concerto with Israeli violinist Daniel Kossov in Melbourne, Australia, September, 2004. Highlights of the last three seasons were her performances of all of Bach's Suites for solo cello, "Bach By Candlelight" in Edmonton and Cambridge, England, string quartets in the side canyons of the Colorado River in the Grand Canyon, Beethoven Triple Concerto in London, England, solo Bach and Britten in Melbourne and recitals in Paris and Prague.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In 1998, she was appointed Professor of Cello, Strings, and Chamber Music and Conductor of the University Symphony Orchestra and the Academy Strings Orchestra at the University of Alberta. In 2002 Prochazka led the Academy Strings Orchestra on a concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She directed a tour of Alberta with the Academy Strings in combination with the premier student string ensemble,

Musica Eterna, from Havana, Cuba in 2005. Tanya is also a regular teacher at the Sooke Chamber Music Workshop on Vancouver Island.

In 2003, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program, and conducted Puccini's "Gianni Schicchi" and Menotti's "Old Maid and the Thief" in 2005, again with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes, string and string orchestra workshops wherever her concerts take her. She is also in demand as a competition jury member and string festival adjudicator.

Her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberman, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach has met with resounding critical success. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Also released recently was "Bohemian Woods", music by Dvorak, Janacek and Martinu, with pianist Milton Schlosser, Dvorak's Cello Concerto with the University Symphony Orchestra, and Twentieth Century Violin and Cello works with violinist Elizabeth McHan.

Alberta-born pianist **Janet Scott Hoyt** is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler.

A highly sought-after collaborative pianist, she has had a long association with The Banff Centre for the Arts. In 1995, she was nominated to lead the Collaborative Pianists Faculty there. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Ailken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Tanya Prochazka, Tsuyoshi Tsutsumi, Shauna Rolston and Zara Nelsova, as well as double bass virtuoso Edgar Meyer. Among her many performances are premieres of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz.

Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she acts as coordinator of chamber music studies and supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as an adjudicator, coach and workshop clinician.

Recently, she has become increasingly active as a recording artist. Previous recordings include a CD featuring the horn trios of Johannes Brahms and Canadian composer Elizabeth Raum, which she did with her husband David Hoyt, French horn and violinist Erika Raum; as well as "The Passionate Englishman" with cellist Tanya Prochazka. More recent releases are 'From the Library of Joseph Szigeti' with violinist Guillaume Tardif and "Inspiration" with Lidia Khaner, principal oboist of the Edmonton Symphony Orchestra as well as a CD of music for euphonium and piano with Matthew Clark.

The past few seasons have seen her perform in a wide variety of settings. Always active in the Alberta music scene, last year's travels took her across the country and into the North. During the fall of 2005 she toured in Europe playing concerts in Paris, London and Prague.

Upcoming Events

November

30 Friday, 8:00 pm

University of Alberta Concert Choir
Evelyn Pfeifer, Conductor
featuring Britten's *Ceremony of Carols*,
Brahms's *Weltliche Gesänge, Op 42*,
and works by Hindemith, Lundvik,
Sirett and Daley

Admission: \$15/adult, \$10/stud/sen
Advance tickets are available at TIX
on the Square, 420-1757

December

2 Sunday, 3:00 pm

University of Alberta Concert Band
Wendy Grasdahl, Conductor
F von Suppe *Light Cavalry Overture*
H Hanson *Chorale & Alleluia*
J S Bach *Come Sweet Death*
P I Tchaikovsky *Dance of the Jesters*
R R Bennett *Symphonic Songs*
E Grieg *The Last Spring*
J Williams *Midway March*
Admission: \$15/adult, \$10/stud/sen
Advance tickets are available at TIX
on the Square, 420-1757

2 Sunday, 8:00 pm

Happnin'
University of Alberta Jazz Choir
John McMillan, Conductor
Music by the New York Voices, Gavin
DeGraw, Beady Belle, Paul Simon,
and more!
Admission: \$15/adult, \$10/stud/sen
Advance tickets are available at TIX
on the Square, 420-1757

5 Monday, 12:00 pm

Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

3 Monday, 7:30 pm

Grant MacEwan College and
University of Alberta Jazz Bands
Raymond Baril and Tom Dust,
Directors
An evening of big band music
For ticket information, contact Grant
MacEwan College, 497-4436

7 & 8, Fri. & Sat., 8:00 pm

Edmonton Symphony Orchestra
and the University of Alberta
Madrigal Singers
Jean-Marie Zeitouni, Conductor
Handel Messiah
Soloists: Shannon Mercer, soprano
Mireille Lebel, mezzo-soprano
John Tessier, tenor
Russell Braun, bass
Francis Winspear Centre for Music
Tickets are available at Winspear Box
Office, 428-1414



Unless otherwise indicated

Convocation Hall, Arts Building

Advance tickets are available exclusively at TIX on the Square,
420-1757, and tickets are available at the door.

Please note: All concerts and events are subject to change without
notice. Please visit our Website: www.ualberta.ca/music or call 492-
0601 to confirm concerts (after office hours a recorded message will
inform you of any changes to our schedule).